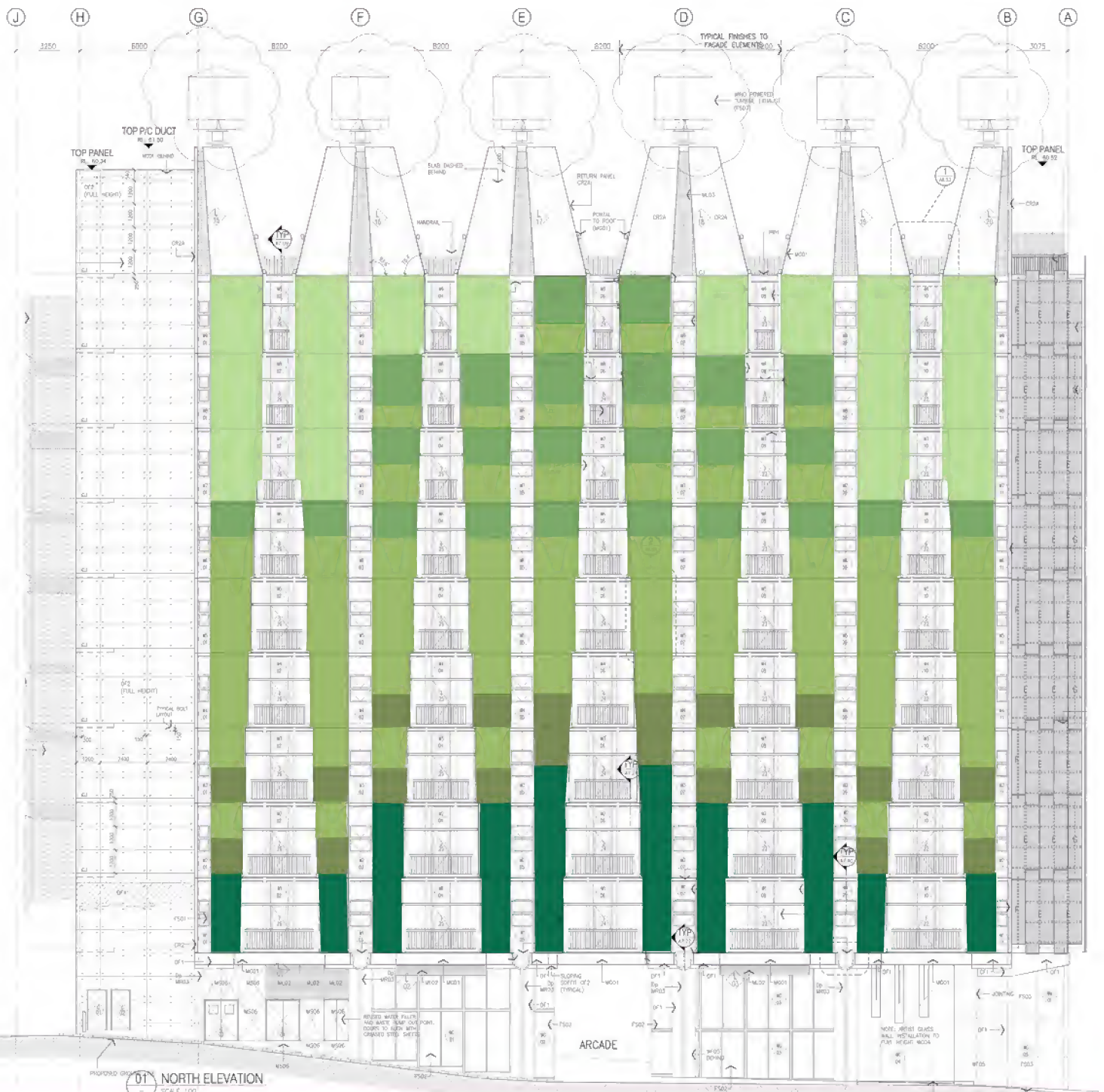


Australian Garden

HISTORY

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Sustainability
Climate change
Fugitive heritage



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A garden fountain accompanying J.B. Papworth, 'Hints on ornamental gardening', from Rudolph Ackermann (ed.), *The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, December 1820, plate 31 (see story on page 18).

Cover: North facade of Council House 2 with colour overlay to indicate vertical garden plantings (key reproduced below)—see story on page 8. (Plan reproduced courtesy City of Melbourne; colour overlay by Maria Plancarte Fexas.)

	<i>Pandorea pandorana</i>
	<i>Clematis aristata</i>
	<i>Kennedia rubicunda</i>
	<i>Kennedia nigricans</i>
	<i>Trachelospermum jasminoides</i>

From the editors

Christina Dyson and Richard Aitken

Some readers might be startled to see a garden design dating from as recently as 2006 illustrated on the cover of our journal. Is this garden history? Should garden historians be interested in contemporary gardens? We believe that the answer on both counts is a resounding 'yes'.

Any garden might become historic merely by the passage of time. What we create today, will have some historic significance tomorrow, however modest—our task is to discern which sites might have a more lasting significance, ones for which we might advocate continued maintenance and appreciation. This is a reasonably traditional view of heritage significance and its determination, one founded on comparable experience with buildings and architectural history. At its most narrow extremities, the parallel with architectural significance can overlook or preclude many sites which have attributes susceptible to the organic, biophysical basis of gardens. In its widest application we can celebrate local achievements by making the ordinary seem extraordinary. As our article 'Strewth! That's heritage' demonstrates, notions of heritage are often fugitive. Sometimes it might be the process of creating a garden that is most significant, overriding the more tangible physical actuality of its plants and earth.

All of which leads us to the question of contemporary gardens and their relevance to garden history. One of the joys of studying such sites is that one can talk to garden owners and creators, view plans or other documentation, record development as it is happening, assess successes and failures. It is what most of us do—however unconsciously—in our own gardens. Would we see our own creations as having historic significance? Probably not—unless prone to self-importance or connected to a site or scheme of unusual character. But a careful accumulation of knowledge of comparable sites might allow us to discern a pattern, a trend, something that might inform garden history in the future. Where are our historians of garden expos? Or of gardens open to view? Or of popular garden magazines?

As an organisation, the Australian Garden History Society can contribute in many ways to this potentially rich store of garden lore. We look forward to further well-grounded contributions exploring contemporary trends in garden design, garden making, and the processes of gardening. We wait with interest for contributions about the impact and influence of organised garden visiting, such as that so ably promoted by Australian's Open Garden Scheme. Above all, we look forward to further comment about the impact of climate change, issues of sustainability in garden practice, and innovation in garden design such as that provided by the vegetated systems of green roofs and walls. These are gardens and issues of today that will clearly be of continuing interest to historians in the future. We have a vital role to play in assembling documentation and formulating analysis—in the pages of this journal, in AGHS programmes of activities, and in its lectures and annual conferences—in a manner that is timely, relevant, and committed.

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A warmer, drier future for gardeners and their gardens

Trevor Nottle

Following a recent period of reflection within the academy, well-known gardening author and plant enthusiast Trevor Nottle shares his thoughts on the future of Australian garden-making.

After working for three years conducting research about the impacts of climate change on home gardens for a PhD (Science) at The University of Adelaide I find it timely to address the most frequently asked questions which I have met during that time. These are, What will our gardens look like?, What plants will we grow in our gardens?, and What will our towns and cities look like? These are big questions for us to ponder as individuals, as members of the Australian Garden History Society, and as members of Australian society in general. Indeed, they are sufficiently large to daunt many from even thinking about them.

From my perspective these questions, while seeming rather daunting, need answering and at this stage of my work it is possible to see some signs of what may lie ahead. Without detailing the research project at this time what has become very clear is that a significant majority of keen home gardeners feel optimistic about the future of their gardens. It has also become clear that very few have anything more substantial than optimistic feelings, that is, they are hoping for the best despite a pretty bleak scientific outlook. They have few ideas about what plants they will grow, how plants will be organised and displayed, and even fewer ideas about what gardens and townscapes will look like. What keen home gardeners are doing in response to the changing climate is pottering on, having a go and seeing what happens. The focus of my work has been on keen home gardeners, those that actively garden on a regular and frequent basis—whether they grow flowers and decorative plants, vegetables and fruits, or a mixture—as these seemed most likely to have observed what is happening and given some thought to what happens next. Of the majority of suburban landowners who work on the Mow, Blow, and Go approach to gardening and who have little engagement with it, nothing illuminative can be said.

Images and captions accompanying this article are from *Beyond Reasonable Drought: photographs of a changing land and its people* (The Five Mile Press in association with the State Library of Victoria, 2009), reviewed on page 30. The images, all by members of the Many Australian Photographers Group, are drawn from the Pictures Collection of the State Library of Victoria and are reproduced by courtesy of the publishers—for more on the MAP Group information see www.mapgroup.org.au



Photo: Rodney Dekker, 2006

The Stony Creek Reservoir that supplies water to the City of Greater Geelong at twenty-four per cent capacity.



A decade into the drought, this vineyard dam east of Melbourne (in the Yarra Valley) is typical of many in the region.

While optimism is a good outlook to have about the future, something more is required of those, such as myself, who aspire to take gardening as a subject worthy of serious, sustained scholarship. What can I contribute that will support the optimism uncovered in my work with more ideas and substance? It is early days yet in climate change research, too early to confidently project what the end point will be, but the research is sufficiently known for us to be confident that the warming and drying which gardeners have observed is confirmed by climate scientists. Projected outcomes—heavily dependent on political action, or the lack of it—are that the end point will be towards the more extreme ends of warming and drying conditions, and with more frequent and extreme weather events.

When we combine climate change projections for fifty years ahead together with developing trends in patterns of urbanisation, some implications for home gardens can be seen.

Current trends are that urban densities will increase, so it can be confidently said that for most people home gardens will become smaller. Eventually, instead of trying to squeeze miniature bungalows on tiny blocks, a different kind of design footprint might develop that makes more economic use of available land space by placing garaging at the street frontage with almost Pompeian-model facades

and entrances, internal courtyards that put more emphasis on security, outdoor living, and working places, and a variety of paving. Water harvesting and storage will be even more important than it is now but the possibilities for storing it more imaginatively than in plastic tanks could well arise.

*a different kind of design footprint
might develop that makes more
economic use of available land space*

The urban squeeze will most likely bring about a reduction and displacement of gardening activity as a recreation as the opportunities for creative expression via the medium—whether it be growing giant pumpkins or conserving plant antiques—constrict. Displacement could take the form of more concentrated, intensive activities such as growing bonsai, caudiciform (having swollen bulbs, stems, or similar), and pachycaul (thick-trunked) plants. Private gardens with hundreds or thousands of plants in a mono-culture, such as roses, seem highly likely to disappear as the urban squeeze intensifies.

Whatever houses may look like by 2070, the density of urban housing will leave much less room for trees even though creating shade will be crucial to energy saving and noise reduction. From a gardener's

perspective, trees and the ways of growing them and training them will take on a new importance if homes are to remain liveable. Street trees were not included in my research but they clearly will have a strong role to play in making our urban environments as liveable as possible, by mitigating the heat-sink effects of dense building patterns.

*boundaries between
decorative gardening and
productive gardening will almost
certainly become more blurred*

Productivity in home gardens will be more important too as food-miles and year-round availability of vegetables and fruit comes under intense scrutiny and criticism. The boundaries between decorative gardening and productive gardening will almost certainly become more blurred, even to the point where they disappear altogether in most gardens. This is not to suggest that we will all become self-sufficient—indeed that won't be possible—but it does seem that there will be fewer purely decorative plants, and more that have dual-purpose features such as flowers and fruit.

In reviewing Cathcart's book *The Water Dreamers* (see page 30) I was drawn to his comments that as a previously water-focussed culture we are, at last,

turning away from that and beginning to develop a new dialogue with this dry land; one that focuses on its redness or brown-ness, and dryness as positive features to be worked with and reflected on rather than being rejected for lacking water and green-ness. That large grassed areas and lush lawns will go from our gardens is already apparent, and at the same time redness, brown-ness, and pale gold are being celebrated in gardens as is dryness. This change is a significant one, and one that will increasingly throw into sharp contrast those historical gardens that derive from the wet and green culture so predominant in times past. Conserving such gardens will be a challenge as water becomes an increasingly scarce and valuable resource. What cultural values can be attached to such anachronistic and retrospectively Romantic places? How many of them need survive to demonstrate how such alien constructs blinded us to belonging to this dry place?

What plants will we grow? We can be sure there will be much more than cacti. What exactly they will be who knows, but from among the tens of thousands of plants that inhabit the drier, warmer parts of the world there will be sufficient to provide for collectors and gardeners in general. From my own interests as a garden historian I am certain there will be an enormous range of beautiful, interesting plants to be grown. The historical record shows that our ancestors, in pre tap-water days, enjoyed an



Photo: Bruce Postle, 2001

Located in South Australia's dry and dusty outback, Mount Lyndhurst is one of Australia's largest sheep stations, covering an area of 3500 square kilometres. Fully stocked, the station can run 15,000 breeding ewes and 1500 breeding cattle. Mount Lyndhurst has had no decent rain since 1991.



Desperate to drink, sheep become stuck in the mud, their heavy coats dragging them down. Many are rescued, but some are so exhausted they die anyway. Photograph at Naringal, Wallinduc, via Cape Clear, Victoria.

astonishing variety of plants well adapted to warmer and drier conditions. At present I am gaining much pleasure from growing pot plants suited to these conditions. Just as we are becoming familiar with garden-scaled species of aloes and other Liliaceae, there are hundreds of smaller growing genera and species admirably suited to growing as potted plants. The tradition of growing plants in pots is an ancient and enduring one; a gardening tradition that is richly rewarding. A revival of that happifying hobby is bound to find new adherents in the smaller home gardens that lie not so far ahead.

*As climate changes progress—and
plant habitats change with it—the
very idea of the 'native' construct will
come under challenge*

Plants indigenous to Australia featured in my research as key objects in failed landscapes. While not a major component of my work, evidence has emerged that keen home gardeners are very aware of the cultural and aesthetic limitations of native plants. As climate changes progress—and plant habitats change with it—the very idea of the 'native' construct will come under challenge. When local conditions have changed sufficiently for local endemic plants to no longer survive in situ by

the usual natural processes they will no longer be 'native' to those places. Then what? Conservation of indigenous plants in camps for displaced plants, and the equivalent of refugee status? The situation of highly specialised plant communities seems particularly bleak, there being no adequate settlement sites for displaced alpine, riparian, and estuarine plants, or for that matter the denizens of rain-forests or dripping cliff faces.

Weeds feature not at all in my research but nonetheless are never far from any keen gardener's mind and almost always feature in their daily round. Just as 'native' plants may no longer be native to where they once grew the construct of 'weeds', too, may well change as it is found they are useful after all in a climate change scenario.

As I see it our future gardens in a warming and drying climate will be different from those of our wetter, greener past, but nonetheless they will be just as rich and satisfying, filled with new belongings-to-place and attachments to a fresh cultural paradigm, indeed equally exciting and more fulfilling than those gardens left behind.

Trevor Nottle lives and gardens in Adelaide. He is the author of *Gardens of the Sun* (1996) as well as several books on Australian cottage gardens and their plants.

Green roofs and vegetated systems for a sustainable future

Maria Plancarte Fexas

A world-wide interest in green roofs and walls—or vegetated systems—has emerged as part of the movement towards greening cities. Here the recent history of this movement is outlined, especially for its applicability and uptake in Australia.

Introducing vegetated systems

Roof gardens—including green roofs, as they are often now known—have been a part of vernacular building cultures since ancient times. Recently, however, renewed interest in green roofs as a significant component of sustainable building design has triggered innovative thinking and research involving the environmental performance of vegetated systems. Such systems include green roofs, rooftop gardens, and green walls and each of these share many similarities in design and maintenance. This research has been taking place for the last twenty years, particularly in Germany

but with growing interest world-wide. Knowledge and experience is accumulating, but there is still much to learn. There is as yet insufficient knowledge of plants suited to Australian conditions, but we are not alone in craving further experience in local application of vegetated systems.

Studies from this field have shown that open space, restful views, and contact with nature benefit people at many levels, including increased productivity, lowered stress, enhanced illness recovery, and reduction in social problems. As noise barriers, for thermal insulation (heating and cooling), to enhance protection from ultra violet radiation, to increase urban biodiversity, roof gardens also represent an exciting environmental overlay to our designed landscapes—especially in heavily urbanised areas. It is clear that research into the vegetating of roofs and walls is a fast-developing and extremely innovative field, one closely related to biophilic design, which bases its theory on the predilection people have to natural processes and systems.

My experience of green roofs stemmed from work based in Mexico City, investigating urban agriculture in one of the world's most heavily urbanised cities. During a semester at McGill University in Montreal, I became involved with the NASHCC research group looking at Edible Landscapes. It looked into the option of food production within urban areas as part of a sustainable solution for the lack of green space and food availability in some areas of the world. Returning to Mexico to write my undergraduate thesis, I adapted the topic to the Mexican options for urban agriculture, creating an Urban Agriculture Manual for Mexico. Most recently my research has focused on Council House 2—or CH2 as it has become known—a new office building developed for the City of Melbourne and opened in 2006.



Early twentieth-century interest in roof gardens was largely confined to plants in pots and other containers rather than fully integrated structural vegetated systems.



Photo: Maria Plancarte Fexas

Rooftops are flat in Mexico, making these areas well suited to roof gardens.

I wanted to investigate which factors in design and plant selection provided the most benefit in this example, and then what lessons might be learned from this innovative Australian example to assist us in further developing vegetated systems to enhance our designed landscapes and their built environments.

A brief history of green roofs

Green roofs were first introduced into building design by the ancient civilisations that arose along the Tigris and Euphrates Rivers, with the main example being the hanging gardens of Babylon built in the seventh and eighth centuries BCE. Green walls have been used on buildings since the Greek and Roman Empires, who trained olive and grape vines to grow on the walls of their buildings. This continued into the sixteenth century, where many non-European species were also introduced as well as some fruit climbers such as apricot, peach and pear. The eighteenth and nineteenth centuries saw a rise in the popularity of green walls in Europe, due largely to the romantic ambience they provided.

In more recent times green roofs became a common element in vernacular buildings in the Nordic

regions of Europe, primarily due to the insulation benefits they provide in an area characterised by cold winters. As recently as 1900, perhaps half of Iceland's inhabitants were still living in buildings covered with turf. Similar buildings are still preserved in Iceland, the Scotland Highlands and islands, and the Scandinavian countries.

The use of turfed roofs began to decrease in the nineteenth century as the availability of cheaper, lower maintenance roofing materials increased. With the advent of concrete roofs, there came a reduction in both the required maintenance and time it took to build a modern building, contributing to the loss of some building methods and building styles, turfed roofs included. Despite this decline, by the end of the nineteenth century an interest in green roofs was renewed in Germany due to the fire retardation and insulating properties of green roofs.

Modern use of green walls began in Europe. Instead of climbers grown on bare walls, wires, steel cables, and other support structures were introduced, allowing the use of plants to take on a more conscious aesthetic. When it comes to large scale green wall systems, however, the concepts are still relatively new.

In the early twentieth century, the concept of green roofs and rooftop gardens was embraced by architects such as Walter Gropius, Le Corbusier, and Frank Lloyd Wright, taking the idea into mainstream Western architecture. This followed the Garden City Movement, which had the aim of bringing nature back to cities in order to provide wellbeing and add aesthetic value to the suburbs. In the *Petite Maison de Weekend* (1935), Le Corbusier contained the car park using an earth-bank that rose and finally became a turf roof for the house, engaging the roof of the house with the ground.

Roof gardens were included as one of Le Corbusier's '5 Points of new architecture' (1926), showing the importance—as he saw it—of green roofs to the Modern Movement. One of the benefits Le Corbusier found in adding vegetation to constructions concerned the properties of reinforced concrete. When using reinforced concrete expansion of the material can be considerable, leading to cracking, thus requiring moisture levels of the concrete to be maintained constant. In order to protect the roof, Le Corbusier used sand-covered roofs with cement tiles with gaps where grass was able to grow. The conjunctive use of sand and roots enabled water to filter through at a slow pace, allowing the roof to retain moisture. Le Corbusier also noted that if planned correctly, terrace gardens had an added benefit as attractive spaces.

A few years later, in 1933, the Rockefeller Center became one of the first buildings in the United States to include a rooftop garden. This intensive green roof (600mm deep) was designed by Ralph Hancock with the intention of it becoming the Hanging Gardens of New York. This was an important early example of a rooftop garden created primarily to add aesthetic value to the building. Despite these influential examples, most roof gardening was restricted to plants in pots or containers rather than integrated vegetated systems.

Recent interest in green roofs

In recent decades and especially over the last twenty years there has been a growing resurgence of interest in green roofs, including those of public buildings and other large projects. Notably, the benefits added by green roofs to cities have meant that some countries, such as Germany and Japan, now have construction policies which mandate green roofs into building design. Recently, some European municipalities have introduced green roofs into their building standards. Benefits provided by green roofs have also led to

their incorporation into sustainable building rankings. Several councils around the world have created ranking strategies that stipulate what constitutes sustainable buildings and how this can be measured.

Two pioneering roof gardens in Australia were both developed at major institutional sites—the South Lawn car park at The University of Melbourne (1970–72) and Parliament House, Canberra (1988). Both were primarily covered with lawn, although the mushroom-headed columns supporting the car park roof allowed for growth of trees. Theodore Osmundson's book *Roof Gardens: history, design, and construction* (1999), the pioneering English language text on its subject, included three Australian examples, all in Perth and dating from the 1990s.

Sustainable building ranking systems

One of the best known council ratings to encourage and reward green roofs is the North American Leadership in Energy and Environmental Design (LEED) Green Building Rating System™. After a thorough examination, a building can be given one of these terms:

- ★ **Certified**—26 to 32 points (with 25 to 35 percent energy savings)
- ★ **Silver**—33 to 38 points (35 to 50 percent energy savings)
- ★ **Gold**—39 to 51 points (50 to 60 percent energy savings)
- ★ **Platinum**—52 to 69 points (greater than 60 percent energy savings)

A Platinum ranking means that the project has done everything possible to become a sustainable building, starting from the location and design of the project, to the materials and technologies used. The addition of a green roof adds points towards achieving a higher LEED ranking.

The Green Star rating of the Green Building Council Australia (GBCA) is the LEED equivalent in Australia. GBAC ratings (out of 100 with a possible five additional points for innovation) are as follows:

- ★ **Four-star rating** (score: 45–59) which is considered best practice
- ★ **Five-star rating** (score: 60–74) would demonstrate Australian excellence
- ★ **Six-star rating** (score: 75 or greater) which is the highest ranking in this system demonstrating world excellence

As in the LEED system, plant usage in buildings adds to the green rating of the building: scores go higher if plants are included; therefore contributing towards additional stars.

Sources www.usgbc.org, www.gbca.org.au



Photo: Maria Plancarte Fexas

Council House 2, which opened in 2006, provides a diverse display of vegetated systems, including externally green walls (planter boxes with climbing plants), a semi-extensive green roof, a rooftop garden, as well as indoor plants in offices.

More recent Australian examples such as the Marine and Freshwater Resource Institute building at Queenscliff, Vic. (2005) and the City of Melbourne's Council House 2 building (2006) featured extensive use of green roofs for environmental purposes—the Queenscliff example was the first to gain a six-star rating from the Green Building Council of Australia—rather than the predominantly ornamental and recreational objectives of earlier examples.

The incorporation of vegetated systems into buildings is likely to continue into the future. Some highly innovative concepts are already being developed, such as the vertical farm project of American designer Chris Jacobs. Although not yet built, the intention of this concept is to not only add plants to the building, but introduce the idea of food production within urban areas, otherwise known as urban agriculture.

Drawing lessons for the future

My recent research has investigated some key factors in plant use that designers (especially architects) should consider when planning vegetated areas for buildings. This has largely been based on a comprehensive post-occupancy evaluation of Council House 2 in Melbourne.

One aim has been to investigate ways in which a designer's input might influence the efficacy of vegetated systems. This can be ascertained by comparing original design concepts with the manner in which such areas have developed over their lifespan to date. Across diverse vegetated areas of a building in an urban setting it is difficult to match the quantity of vegetation once found on a building's original site. Many plants perform contrary to expectations, some controllable, others not. Better knowledge of plant performance, design detailing, or enhanced expert advice might further this objective, but some factors such as pests and extreme weather conditions place this beyond the control of designers. One of the main lessons to be drawn is the importance of the influence of local conditions to the success of plants. Plants that survive under diverse Australian conditions are often different to those found in common plant lists for countries such as Canada, Germany, and Britain, and further experience is clearly required in this specialised area.

Implementation of vegetated systems is another key area for achieving success, especially in the adequacy of the design process and appropriate time management in the implementation phase. The use of vegetation in buildings in the form of green roofs and walls is very complex—the building design process is complex as it is, but with the addition



Marine and Freshwater Resource Institute building at Queenscliff, Vic., showing the roof garden and conjoined wetland and grassland plantings.

of a green roof it becomes even more difficult. Even though benefits are clearly provided by the addition of plants into buildings, the challenges are high. Issues which can impact on implementation include appropriate detailing of plant containers (and early detection of any inherent inadequacy), the importance of correctly following expert advice (especially in the temptation for substitution in plant selection), and the importance of proper maintenance (including the role of design and provision of on-going advice, by way of maintenance contracts or manuals, for instance, in facilitating appropriate standards).

Vegetated systems in sustainable buildings constitute a complex process that involves a wide variety of experts and techniques. Design processes must therefore be taken seriously, as well as the opinions of experts. Some of the knowledge required for installing a successful system is missing, especially in regions such as Australia where sustainable vegetated systems are relatively new. If the greening of a building with plants is to be successful, designers need to follow a complete, timely, and detailed design process, in consultation with experts regarding vegetated systems, and prepare, instigate, and continue a thorough maintenance regime, including the provision of maintenance manuals.

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There are also numerous websites devoted to green roofs and vegetated systems: www.livingroofs.org contains numerous linkages to other websites and a simple search on the term 'green roofs' will yield many others.

Maria Plancarte Fexas is a Mexican-trained architect with experience in Mexico City, Montreal, and Melbourne, and is the author of *Manual de Agricultura Urbana Para México* (México, D.F., 2007). She recently completed a post-occupancy evaluation of the roof garden of Melbourne City Council's Council House 2 while undertaking postgraduate study in the Faculty of Architecture, Building and Planning at The University of Melbourne.

Urban trees more than pay their way during climate change

Greg Moore

The value of trees in urban environments is often undervalued, but in times of economic rationalism in one direction and changing perceptions about the environment and sustainability in another, such valuing urgently needs to be reassessed.

Introduction

The 'livability' of major cities is often associated with their impressive parks, gardens, avenues, and boulevards. In Australia these largely date back to the involvement of horticulturists in urban planning over a century ago. They contributed to the design of many Australian cities, especially those developed in the second half of the nineteenth century, and contributed to a legacy that has been enjoyed by generations since.

While many of these landscapes are appreciated for their aesthetic value, it is often overlooked that they also have important functional roles. Ancient Egypt was made cooler by the shade of trees, as was Beijing at the direction of the great Khan, and both the Romans and the Chinese planted along roads to make them visible at distance and under snow. Herbal and medicinal gardens were established during the middle ages, and in the nineteenth century some landscapes were to function as the 'lungs of the city' in an era of open drains and sewers, and others were part of upgraded drainage systems at a time in the early 1850s, when Melbourne, for example, was described as 'the dirtiest town in the world'.

The use of urban landscapes for increasing the value of real estate was well established by the seventeenth century and during the reign of the British Empire public open space was part of the social and political reform aimed at avoiding a revolution of the sort that had affected the French. In the wake of Dickensian living conditions, parks and gardens provided recreation for the working classes. The landscapes of this era often had a formal garden equal to the best in the Empire for families and couples to promenade, playing fields and tracks for young males to burn off excess energy, and a zoo which was symbolic of the extent and power of

the Empire. Many great parks and gardens from the nineteenth century still have vestiges of these elements today.

Functional landscapes

Over time the significant aspects of urban landscapes may have changed, but they still have vital and valuable functions today. As many of these landscapes have been dominated by trees, both Australian and exotic, that are now reaching maturity and in some instances senescence, there is concern for their future viability. Furthermore, due to environmental conditions such as prolonged drought and climate change in south-eastern Australia, and the increased risk of major and extensive bushfires many of these mature landscapes are severely stressed.

The ambience of many Australian cities that had their origins in the nineteenth century owes much to the presence of large populations of significant and often exotic trees. They make a major contribution to a city's horticultural heritage, but many are beginning to show the signs of age and the onset of senescence. This is well evidenced by considering older populations of elms (*Ulmus* sp.), ash (*Fraxinus* sp.), oak (*Quercus* sp.), poplar (*Populus* sp.) and in some instances eucalypts, and Brushbox (*Lophostemon confertus*). Despite the adoption of detailed management plans by more responsible local governments, many urban tree populations continue to decline.

Consequently a new range of management practices have to be instigated if urban landscapes are to continue their vital functions into the future. Urban trees and landscapes are assets that require the expenditure of resources—labour, energy, and even water—on their proper management. However, because they are functional landscapes



Deciduous trees, like this English oak, provide shade in summer but allow light access in winter.

and these functions can often be quantified, they also have real economic value. The triple bottom line approach to accounting can account for the economic value of the ecological or environmental services that vegetated landscapes provide in a way that can offset the expenditure of society's valuable resources on their proper management.

The questions that might be asked in relation to this expenditure include, What are the functions of these landscapes?, What is the value of the benefits that they provide?, or perhaps, What does society get in return? What is the value of shade provided by trees that drop temperatures by up to 8°C (see Table 1), reduce air conditioner use, and reduce carbon emissions? Estimates put the energy savings at between 12–15% per annum. Manchester University's Adaptation Strategies for Climate Change in the Urban Environment Project found increasing green space in cities by 10% reduced surface temperatures by 4°C due to evaporation of water from trees and vegetation.

What is the value of reduced wind speeds of up to 10% due to the presence of trees under a climate change scenario when winds will be stronger? What role might this play in bushfire management, especially at a time when so few are considering the positive role that vegetation can have in managing

fire behaviour? The presence of shady trees can increase the useful life of asphalt pavement by at least 30%, which can be of considerable value in the hot climate of Australia, where asphalt degrades quite rapidly. Little scientific research work has been done in Australia on these benefits from vegetation and there is even less economic data to inform decisions.

What is the value of the pollutants removed from the air of Australian cities? In New York in 1994 the value of the city's trees in removing pollutants was estimated at US\$10 million per annum. Planting 11 million trees in the Los Angeles basin saves US\$50 million per annum on air conditioning bills. The only Australian economic study of its kind notes that an Adelaide street tree provides a minimum annual benefit of about \$200 per year, noting that it is an under-estimate of real value. The value returned to the City of Melbourne by its approximately 70 thousand public trees alone would be some \$14 million per annum. Other studies show a ratio of 1 to 6 in favour of urban trees and landscapes in terms of economic costs and benefits.

There is also the role of trees and public open space under a changed climate in holding and absorbing water during intense rainfall events. Such a role has profound implications for the behaviour of

storm water systems in cities. What is their value in reducing localised flooding, erosion, and landslips? What will happen in suburbs where housing development has been so intense that there is no capacity to plant trees on house blocks, and where streets are so narrow that street trees that have been planted will not be able to mature as they will inevitably restrict emergency vehicle access?

A recent Australian National University study found that suburban street trees were more effective than local native forests at capturing carbon because of their relative youth. The study was commissioned by the Australian Capital Territory Government as part of refining its climate change strategy and was the first time carbon stocks and carbon storage rates have been measured for an entire state or territory.

The benefits of urban trees and landscapes already mentioned have not included how gardens improve human health, extend life spans, reduce violence and vandalism, lower blood pressure, and save our society a fortune on medical and social infrastructure costs. So if urban trees and landscapes are lost because politicians and bureaucrats don't think they



Photo: Greg Moore

Trees provide shade, cool urban infrastructure, and yield protection from wind in inner-city Melbourne.

are worthy of some of resources, society could pay a very high price indeed. It is fortunate that as we let the turf in our parks and ovals die due to concerns over water use that we don't have a problem with children lacking exercise and becoming obese. If we did, we might be paying a far higher price than was ever dreamed possible—society won't know what it's got till it's gone!

Parameter	Value per tree	Quantity	Unit Price \$	Value \$	Reference
Carbon sequestered in trees	12.5 tonne	1.25million tonne	\$20 per t	\$25 million	Moore 2009a
Street tree value	\$200 per annum			\$20million per annum	Killicoat <i>et al</i> 2002
Electricity saving	30KWh	3 million kWh	\$0.17 per kWh	\$510,000 per annum	Fisher 2007
Carbon emissions saved	1.2Kg for each kWh	3,600 tonne	\$20 per t	\$72,000 per annum	Moore 2009b
Water saving from electricity generation	30 kWh per tree at 100L per kWh	300 mill L	\$1.50 per kilolitre	\$45000	Moore 2009b
Prolonged life of bitumen footpaths	\$450 per m ² for life of 20 years	2.5 million m ² of shade provided	\$225 per m ² for an extended life of 50% (10 years)	\$562.5 million or \$56.25 million per annum for each of the 10 years	Moore 2009b

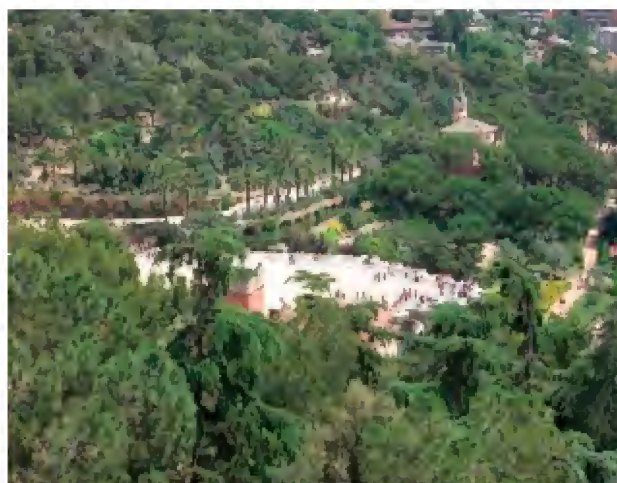
Notes on estimations and calculations:

- estimate of 12.5 tonne is for a large mature urban tree
- price of \$20 per tonne is based on the Australian carbon market price
- electricity saving is based on reduced energy use due to shade from trees
- price used for electricity is based on a rounded Victorian rate per kWh
- value of prolonged bitumen is based on an extended life from 20 to 30 years
- 100L of water is used to generate each kWh by brown coal powered generators
- water is valued at \$1.50 per kilolitre
- assumes tree canopy of 75m² shading bitumen covering 30% of its canopy area

Table 1 Estimates of various environmental economic values for 100,000 large mature urban trees growing in an Australian city (modified from Moore 2009a).



Vegetation providing shade for pedestrians and tourists, La Rambla, Barcelona.



Urban landscapes reduce the heat island effect and reduce stormwater run-off, Parc Guell, Barcelona.

Photos: Greg Moore

It is often forgotten that the major cities of Australia are biodiversity hot spots. The parks, gardens, streets, and front and backyards provide a very diverse range of plant species that generate myriad habitats and niches for wildlife such as birds, mammals, reptiles, spiders and insects. There is also a diverse range of soil types that contribute to a diversity of soil microflora and fauna. High density urban developments and inner city renewal make it virtually impossible to grow trees in places that were once green and leafy. The real and full costs of such developments are rarely ever calculated.

In an analysis of urban tree cover in Melbourne, Mullaly (2000) used aerial photographs to estimate changes in the cover of an inner suburb—a part of Richmond, now in the City of Yarra, and an eastern suburb—a part of Balwyn, now in the City of Boroondara. Aerial photographs from 1993 were compared with those from the year 2000

(see Table 2). There was a reduction in overall canopy cover of 2% in Richmond and 7% in Balwyn. While the reduction in cover was anticipated it was not expected that the reduction would be greater in the outer compared with the inner suburb. These results suggest that whilst there is recognition of loss of cover in inner city urban renewal, changes in the vegetation cover of other suburbs should not be underestimated.

Upon further analysis, it was noted that Balwyn had approximately 2.5 times more foliage cover per unit area in developed open space than Richmond in 1993. This would suggest that there has been a significant loss of tree cover in Balwyn and that a 7% loss represents a substantial change in this part of Melbourne. This loss of trees, however, is not as noticeable as in many parts of cities as there are still many substantial trees remaining. A 2% loss in the City of Richmond may seem almost insignificant.

Land type	Ownership of land	Balwyn			Richmond		
		1993	2000	Change	1993	2000	Change
Developed land	Private	19.23	10.49	-8.24	7.01	5.17	-1.84
	Public	3.45	4.65	1.20	2.65	2.12	-0.43
	TOTAL	22.68	15.64	-7.04	9.66	7.39	-2.27
Undeveloped land	Private	20.00	17.47	-2.53	5.89	5.78	-0.11
	Public	6.25	7.81	1.56	2.84	5.45	2.61
	TOTAL	26.25	25.28	-0.97	8.73	11.23	2.50

Table 2 Changes in tree cover for developed and undeveloped land in Richmond and Balwyn between 1993 and 2000 (modified from Mullaly 2000).

However, given the relatively low levels of cover, even 2% can make a substantial difference.

The analysis showed that there had been a considerable loss of cover in Richmond on privately owned property, but that this had been compensated for by significant tree planting in the public open space. Significant losses of trees on private property due to intense high-density housing development had been compensated for, to some degree, by the planting of trees in local streets and parks, but many of the spaces suitable for planting trees on public land had been utilised, and as inner city development proceeds, vegetation loss on private open space is unlikely to be compensated for by public planting.

Conclusion

The significance of these changes in a mere seven years should not be underestimated. These trends will have a profound influence in inner and outer city suburbs, and similar trends occur

in all Australian cities. It is ironic that at a time when the environment and climate change are matters of major public concern, public and private open spaces in Australian cities are reducing and vegetation cover is being depleted.

As the populations of Australia and its major cities continue to grow, by the year 2050 the pressure on public open space will be enormous. There will be a tendency for politicians and bureaucrats to see any open space, whether public or private, as ornamental and therefore ripe for development. However, these cities will only be sustainable if the open space is sufficient to balance the resource demands of a modern society. Urban landscapes are not aesthetic luxuries, but part of the functional infrastructure of a city. They provide real benefits to society that have significant economic value. Any society that allows them to be reduced or depleted puts its sustainability and future long term viability at considerable risk.

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Ackermann's Repository of Arts

Megan Martin

While the naming of *Discocactus ackermannii* (on our last cover) recalls artist and plant collector George Ackermann, we now profile the achievements of his celebrated father Rudolph Ackermann as proprietor of *The Repository of Arts* (1809–28).

The Caroline Simpson Library & Research Collection at the Historic Houses Trust of New South Wales is the very proud possessor of a complete run of *The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, published in London by Rudolph Ackermann from 1809 to 1828.

Ackermann's much celebrated *Repository of Arts*, generously illustrated with coloured lithographs, played a leading role in the dissemination of fashionable taste in England in the first quarter of the nineteenth century. There is evidence that the *Repository* also reached the outposts of fashionable society in the Australian colonies, although very few copies survive in public collections in Australia:

a volume from 1818 in the HHT's collection carries the ownership inscription of Mrs Ann Piper of Henrietta Villa, at that time one of the most fashionable residences in Sydney.

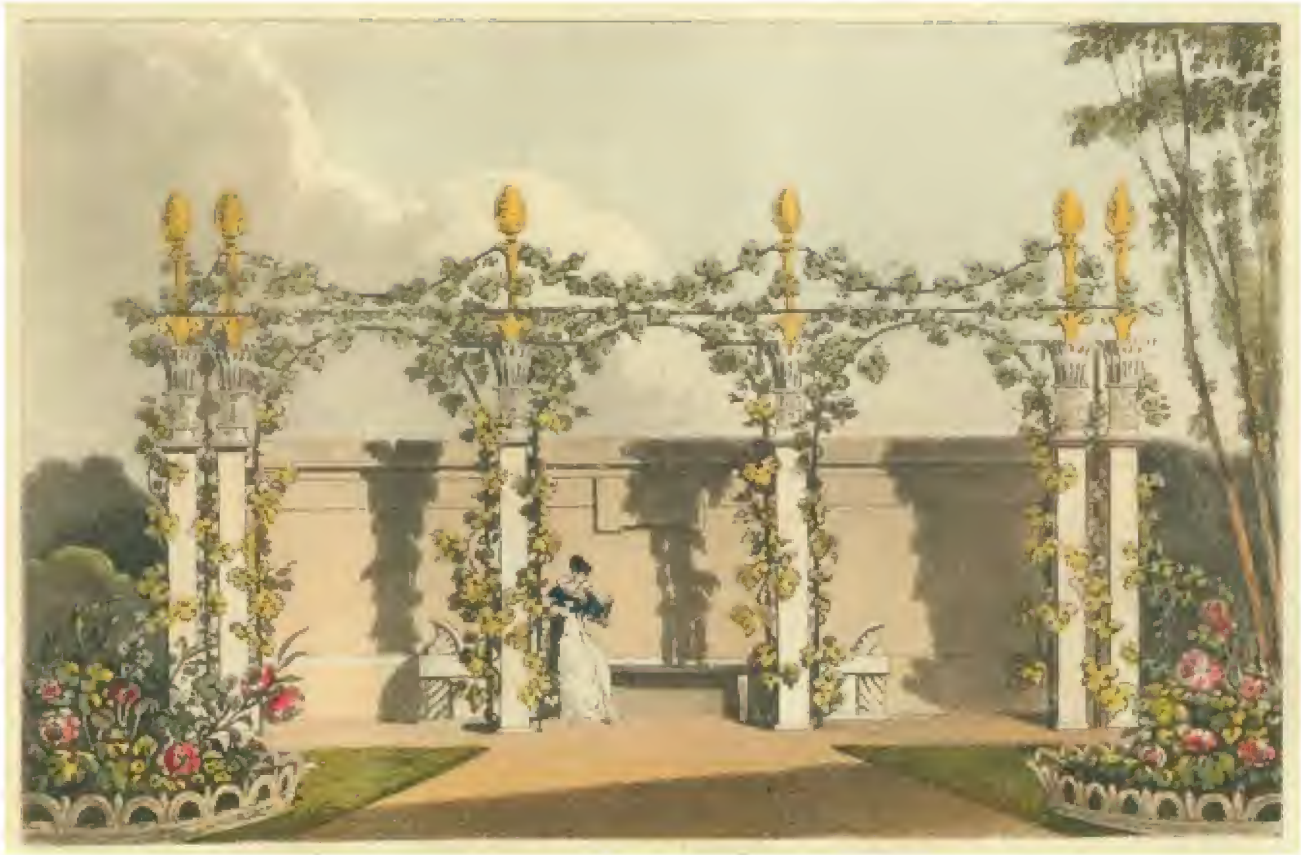
Historians today regard Ackermann's journal as one of the most important sources on the furnishings and dress of Regency society. The furniture and interior design plates from Ackermann have been republished in *Ackermann's Regency Furniture & Interiors* by Pauline Agius (Marlborough, 1984) although only some are reproduced in colour. Some of the costume plates have also been reproduced in compilations and some were recently exhibited in Melbourne in *Persuasion: fashion in the age of Jane Austen* at the National Gallery of Victoria.

Although best known for these plates, Ackermann also published architectural designs and designs for garden ornament in the *Repository*. Each issue from January 1816 until November 1817 opened with an 'architectural hint' from the architect John Buonarotti Papworth (1775–1847) illustrated with a coloured plate. These plates made an important contribution to the taste for the Picturesque in landscape design, including the popularisation of the cottage orné, 'a new species of building in the economy of domestic architecture, and subject to its own laws of fitness and propriety'. Papworth argued that such buildings should be designed with close attention to geological, climatic, and landscape features of the intended location so that



Ackermann's *The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics* contains wonderful illustrations such as this allegorical wood-cut with textile samples of British manufactures (left) and aquatint plates of window dressings (March 1815), garden features such as fountains (see page 2), seats (January 1820), and a maze (April 1815).





the architecture of the building would combine well with the garden scenery (August 1817, pp.63–64). Other plates in this series included designs for a conservatory, for garden seats, even a design for a gardener's cottage in a nobleman's establishment. The series was reissued in a single volume under the title *Rural Residences, consisting of a series of designs for cottages, decorated cottages, small villas, and other ornamental buildings ... interspersed with some observations on landscape gardening*, published by Ackermann in 1818.

Papworth's architectural hints were followed in 1819–21 by a series of 'Hints on ornamental gardening'. These were compiled into a companion volume to *Rural Residences* and published by Ackermann in 1823 under the title *Hints on Ornamental Gardening: consisting of a series of designs for garden buildings, useful and decorative gates, fences, railings, &c ... interspersed with occasional remarks on rural architecture*.

Other garden and landscape plates appeared from time to time in the *Repository* and there were a number of topographical views of country seats which depicted the gardens and grounds of grand houses. These remain generally unreproduced although they sometimes appear on the market as individual plates, victims of book-breaking.



Megan Martin is Head of the Caroline Simpson Library & Research Collection, responsible for developing a specialist collection of publications and documentary materials relating to the history of houses, domestic interiors, and gardens in New South Wales.

‘Strewth! That’s heritage’: ritual, remnant, reuse, and document in the Australian landscape

Andrew Saniga & Hannah Lewi

Traditional approaches to the analysis of cultural significance—and consequent implications for conservation—often inadequately acknowledge fugitive aspects of heritage, particularly in the assessment and interpretation of overlooked or unconventional designed landscapes.

Everyday ritual

Our interest in fugitive or otherwise intangible heritage sites has often linked gardens, landscapes, and their constituent buildings with the processes of design, construction, use, and finally, decay. Whilst much of this heritage can be found in bricks and mortar—or plants and earth to use a gardening analogy—much intangible value comes from ritual and memory. We were sharing these thoughts recently whilst leading a reconnaissance party of nine landscape architecture students to Cohuna, a small country town in northern Victoria.

Our quest was to investigate the Cohuna Recreation Reserve, a football ground designed in the 1930s by Melbourne-based landscape architect Hugh Linaker (see *AGH*, 21 (4), 2009). Linaker’s historic significance is yet to be comprehensively understood and the extent to which the design at Cohuna had

been built or remained intact was not known. After hours spent in the Cohuna Historical Society and on the field, the students determined that not much of Linaker’s design had been built or planted, but that the uncharacteristically large ground—dubbed ‘The MCG of Country Football Grounds’—was demonstrably as depicted in Linaker’s plan. The trip was, however, far from being in vain.

During wide ranging fieldwork, our party strayed into the local op shop, where one enterprising member of the party purchased a football jumper in the livery of the Union Football Club. Our op shop attendant was Jenny Bottcher and she willingly gave us a short history of local football in Cohuna. The township had until recently supported two football teams and Union, also known as ‘The Farmers’, was many decades old. Their fierce rivals were the Cohuna Football Club—known as ‘The Townies’—



Beer garden at Woomera in South Australia. This prefabricated building is a relic of the Cold War. It was given a new life by John Rasnacs and for the time being is well guarded by those who enjoy a beer and a game of pool.

Photo: Andrew Saniga, 2007



Matong gateway, Matong, Victoria, 2002.



Tempy gate attendants' shed, Tempy, Victoria, 2002.

Photos: Ian Kenins

and this rivalry evolved until the mid-nineties when the two teams somewhat reluctantly merged. Walking down the street, provocatively donned in the newly purchased jumper, our recruit was accosted by a nostalgic passer-by. 'Strewth! That's heritage', he exclaimed (in somewhat fruitier language denoting surprise and delight).

What had started in the Cohuna Op-Shop, ended at the Sunday Barrel, a weekly get-together at the Cohuna football clubrooms. Narratives seemed to multiply in all directions—club legends, territories, traditions—people and football history and the town were inextricably linked. In one weekend, a plethora of everyday rituals materialised, undeniably rich but intangible all the same.

It is partially this sense of ubiquity and this rhythm of sameness that as a group we sought to explore. Sport plays a significant role in a deeper interconnected way. By focusing on a broad range of things we take for granted suggests the ease with which they can be lost. Unlike the relatively glamorous celebrations such as the 'Heritage Round' in AFL football, everyday rituals and the people who perform them do not seek notoriety or exposure yet they are often the things we value the most.

For most of his life free-lance writer and reporter Paul Daffey has been going to footy matches. In 2002 he went around Australia on a country-footy excursion with photographer Ian Kenins. The features of the disused grounds in Matong in southern New South Wales and Tempy in the Victorian Mallee had an eerie sadness. Nobody will pass through the gate at Matong to see a game again he laments; nobody will take a handful of records and a pouch of coins in the shed at Tempy. Football gates and gate attendants' sheds are portals to a collective memory, one that should be nurtured as a window on Australia.

Remnant landscapes

Remnants. Traces. Residue. These are the qualities that often signify the heritage value of a place or thing. The potency of such heritage is often found in the implicit sense of resistance. The threat of erasure in omnipresent.

Seldom do we want such things to be ignored or relegated as scrap. But sometimes the biggest threat to remnant landscapes occurs paradoxically through attempts to conserve that also freeze them in time. In the process of becoming the focus of attention something invariably gets destroyed.

This series of works presents images of abandonment. The exhibitors are interested in the notion of ruin and the reclamation of cultural sites. They present this process of reclamation in two ways. First, by illustrating how natural processes and weeds 'take-over' and lead to the visual and physical decay of sites, creating a kind of ugly beauty. Second, they consider how cultures reclaim places and how a 'weedy' or multi-layered form of cultural heritage can be identified and can be understood as valuable in its own rite.

One site that powerfully evokes this remnant quality is Papadakis Park in West Sunshine, located 14 km west of Melbourne's CBD. The park's heritage significance, yet to be institutionalised as such, involves the social and cultural worlds of post-World War Two immigration. Traces of its existence—plantings, paths, a bbq, a plaque—remain strewn across a bare expanse. The site

Right: Bowling clubs compose such a mundane sight in Australian suburbs and towns that they have long faded into the realm of invisible familiarity. Local bowling clubs have, however, played no small part in greening and ordering modern Australian neighbourhood landscapes. But more than their physical presence, they have provided significant places for communities to socialise. (Photographs by Hannah Lewi, Helen Stitt, and David Nichols, taken between 2007 and 2009.)





Photo: Andrew Saniga

Unsanctioned signs bearing the name 'Papadakis Park' were built against the wishes of the local council (who favoured 'The Collenso Street Reserve'). Peter Papadakis's signs were removed or destroyed by unidentified persons and he resorted to mobile signage, wheeled on and off daily, until the penultimate sign (pictured) made of 'Greek Rock' appeared. This too was removed but not before the 2003 Melway's street directory (edition 30) labelled the location Papadakis Park—although this only survived for a single edition. In 2007, three years after his death, the children of Peter Papadakis finally persuaded authorities to install a bronze plaque honouring their father:

was born in freeway activism partly led by Peter Papadakis when road proposals of the late 1980s invoked compulsory acquisition of 105 homes. The route was ultimately diverted and on the remnant land Papadakis and his mate Savvas Demetriou led a decades-long guerilla-like fight to create a park, culminating in his efforts to name the reserve 'Papadakis Park'. The most compelling battle was over the park's naming. In one sense Papadakis Park is gone as its existence was so inextricably linked to the man himself, to his actions, and the way he engaged those people he met. Its bronze plaque satisfies one type of commemoration yet as a piece of heritage interpretation it tells little about Papadakis's struggle with bureaucracy. If anything, the memorial acts to smooth things over, a kind of historical 'full-stop'. Interpreting the heritage significance was best done by engaging with the man himself. In this way we can learn of multiple histories including immigration, factory work, family, resistance, landscaping, and more. For Peter Papadakis, the Park was an intrinsic part of his life's work.

Re-use

How can history be used to create new things? The Australia ICOMOS *Burra Charter* (1999) outlines interpretation in a very broad way, stating that it is 'all the ways of presenting the cultural significance of a place' (Article 1). The Charter states that interpretation should 'enhance understanding and enjoyment, and be culturally appropriate' (Article 25). Interpretation clearly involves maintenance and restoration, but heritage practitioners also argue that interpretation could include such things as exhibitions, events, publications, and art works, and that interpretation is not necessarily confined to place (*The Illustrated Burra Charter*, 2004).

In these works, history and heritage sites allow for transformation into new things. A heritage site is explored and analysed, its meanings understood or left to filter with other things or ideas. These explorations are sometimes open-ended and sometimes purposely used to reach a pre-determined end. In some of these projects, heritage is the catalyst and is left intact as a new creation emerges. In other



Photo: Lyn Pool

Sonja Parkinson, 'Our creek before the fire'. 'This mosaic was inspired by a painting I had done of the small creek at the bottom of our garden before Black Saturday. My husband, our then 2-year-old boy Sam, as well as our neighbours were trapped at the end of Ninks Road in St Andrews and sheltered in our mud brick home for 30 to 40 minutes as the house burned. Just seconds before the house collapsed we ran down to our small creek and sheltered under blankets in the mud as trees still burned and fell around us. With us in the creek were two lyrebirds sharing our haven. The once lush foliage and water had disappeared but this winter that has always been special to us helped keep us safe. Nine months later the fern trees have new foliage and the water is flowing again.'

instances actual fragments representing history and heritage are physically altered to allow for new meanings that ultimately become a way of reassessing the past. Recently a group of bushfire affected women from St Andrews and Kinglake established The Lasting Memories Mosaic Group after the bushfires of 7 February 2009 otherwise known as 'Black Saturday'. Salvaged personal treasures have been reused to create something meaningful from the wreckage. These artworks identify who each person is and tell their personal 'life journey' and family heritage while the Group quickly developed into a cohesive and mutually supportive entity. What each member shared, recalled programme coordinator Chris Reade, was a strong sense of place and a determination to resettle there.

Material documentation

The many and varied kinds of documentation that result in a constructed building, structure, or work of architecture provide crucial forensic resources for later historical recording and potential conservation.

Yet the processes and procedures of building and construction are often overlooked in favour of extant built forms, or the biographies of their designers.

Documents may take the form of legal agreements, letters, planning schedules, design and construction drawings, diagrams for assembly, specification, trade literature, samples, and so on. They record intricate chains of decisions taken, vernacular building techniques, alongside expert knowledge and design innovations. Such rich documentation is all too rarely preserved or closely analysed as part of the tool kit of heritage assessment. They are all part of our fugitive heritage.

This article draws on the recent exhibition 'Strewth! That's heritage', curated by **Andrew Saniga** and **Hannah Lewi**, in the Faculty of Architecture, Building and Planning, The University of Melbourne.

Jani Haenke: environmental advocate

Susan Martin

Janice (Jani) Helen Haenke (1940–2009) was a gardener whose interests spanned the full environmental spectrum of her surrounds, most notably at North Stradbroke Island on the southern end of Queensland's Moreton Bay. Her interest in gardens and plants was a lifetime endeavour. She created several gardens—often with assistance from her cherished gardener, Eric—beginning at the family home in Ipswich, in several Brisbane suburbs, and at Point Lookout on North Stradbroke Island. Her gardening was productive, with vegetables, fruit trees, and the lovely Queensland flowering trees and shrubs which she delighted in sharing with family and her many friends.

I first met Jani on a beach at Point Lookout. We quickly discovered that we shared many interests, including the beagle dogs we were each walking, and it was she

who introduced me to the Australian Garden History Society. We attended national conferences together and reveled in the accounts of old gardens, visiting those listed, and meeting friends with similar enthusiasms. She was a wonderfully generous friend, always jolly with a special curiosity about her world. But it was her brilliant intellect—which has taken so many of us along paths of which we may otherwise not have known—for which I will always remember her.

A woman of many talents, Jani led a full, constructive life, with wide interests in the arts, particularly music, dance, and the fine arts. She travelled often and, with limitless energy, became a fervent protector of the physical environment. She gave generously in many areas to conserve environments and was a long-time member of the Queensland Conservation Council and Australian Conservation Foundation. As a librarian Jani used her considerable writing and research skills to generate many campaigns. Forming the Friends of Stradbroke Island Inc., of which she was a life-time member (as she was of Stradbroke

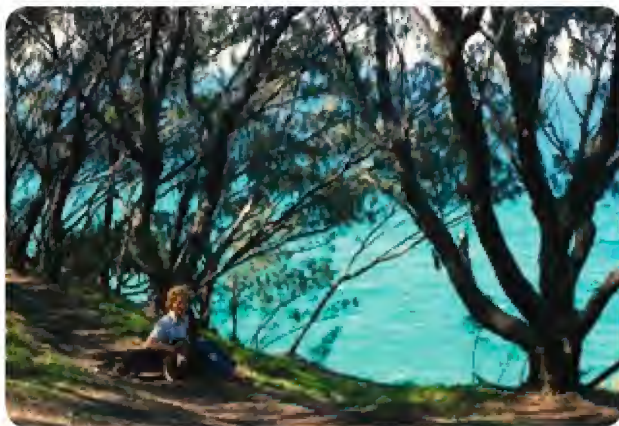
Island Management Organisation), year after year she worked to end the destructive sand mining process which caused such a severe and detrimental impact on the beautiful, fragile island environment. Jani Haenke was an AGHS member for many years and an inaugural member of the Queensland branch, for which she was a tireless worker during two conferences with tremendous input into branch activities at all times. Together, we often organised garden tours for Queensland branch members,

including her family home Rockton (built in 1855 and acquired by her grandfather in 1918) amongst a day of visits in Ipswich.

Jani was a good gardener—she understood soil, nutrients, and most importantly, perspective. She was able to dream a new garden before planting it out with preferred species and often trialing others to meet her artistic preference in an

overall scheme. She was patient with performance, never wasting water where mulching would suffice. Many people enjoyed a shared walk in her gardens, listening to her speak about them (as we did often over the years), always going home with a bunch of herbs or a precious piece of fruit, and perhaps a posy from her to remember the happiness of the day. This was her created, living garden history which she shared with many to give satisfaction, something one can easily forget in so many of the grand gardens of the past, where often the soul has gone from the place, leaving an emptiness despite the beauty.

Jani Haenke was buried in the Dunwich Cemetery on North Stradbroke Island on 11 September, 2009. Her request was for no living flowers to cover her resting place. With great respect and love, her family and very many friends brought fallen leaves or spent bush blossoms to drop on the cardboard coffin, alongside which Eric placed the last harvest from her vegetable garden.



Jani Haenke at North Stradbroke Island, a landscape she strove to protect, 1980. (Photo: Ann Miller)

Our previous 'netscapes' have featured local Australian digitisation projects—so far, Picture Australia and Australian Newspapers Beta—both of which provide invaluable and easily accessible primary source materials for Australian garden history research. In this issue, we cast our net a little wider to a grand example of the ever increasing digitisation projects—the Biodiversity Heritage Library (BHL) project.

In 2005, eight partner institutions from North America and England resolved to co-ordinate the digitisation of their natural history and herbaria collections, and to make that literature available for open access and responsible use. Participants in the project are the American Museum of Natural History, Harvard University Botany Libraries, Ernst Mayr Library of the Museum of Comparative Zoology (Harvard), Missouri Botanical Garden, Natural History Museum (London), The New York Botanical Garden, Royal Botanic Gardens Kew, and the Smithsonian Institution, with numerous additional institutions now participating or contributing.

Between them, these institutions hold over two million volumes of biodiversity literature collected over 200 years, and spanning over 500 years—the earliest being the *Herbarius latinus* (1484). So far, only a portion of the intended literature is currently available (33,636 titles at the time of writing) through what is termed a global 'biodiversity commons', with data and content progressively updated as the caché of digitised material increases. Materials are subject to a Creative Commons 'Attribution-Noncommercial 2.5' license, allowing for non-commercial use with appropriate attribution of materials but no commercial use of materials without prior permission. As materials increase, the terms of use will apparently evolve to allow multiple licensing models.

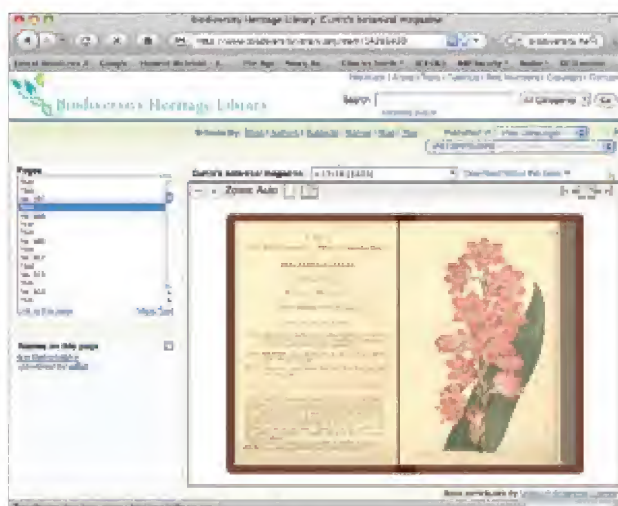
The benefits of such a project are many and wide-reaching, including enormous advantages for researchers of garden history and systematic botany. For the Australian garden historian, the digitised collection includes 381 titles, periodicals, and pictorial works under the subject heading 'Gardening', with 1609 sorted under 'Botany', and 206 tagged with 'Australia'. For the systematic

botanist, concerned with discovering evolutionary relationships and real evolutionary entities that have resulted from the process of evolution, the historical literature is crucial. For this group, the assigning of correct names for individual taxonomic groupings depends upon the earliest validly published name as the correct name for any particular species (with discovery of earlier valid descriptions resulting in changes to botanical names).

The quality of the scanned works is extraordinarily high. The flip side of this is that individual files are large; meaning that even with high-speed internet connection, the site can all of a sudden almost grind to a halt. However, most files can be downloaded onto your own computer, where you can then use them off-line. However beware! Downloads are also large. For example, the 212 page *New South Wales Australian Grasses* (with illustrations) by F. Turner (1895) is just over 44 mega bites (MB) downloaded as a PDF. An 1883 edition of William Robinson's *The Wild Garden* (1870) is 15MB.

Also impressive are the various tools designed to assist navigation through the many volumes down to the most minute of details on an individual page. These tools are very simple to use. A relatively new feature using optical character recognition (OCR) has been developed to assist word recognition of botanical names within texts and for making links between texts.

So jump online and have a go. But remember the site is continually developing and therefore has limitations.



Profile

AGH introduces **Nancy Clarke**, a former librarian and currently Branch representative for the ACT/Monaro/Riverina Branch on the Australian Garden History Society's National Management Committee.

How did you get into garden history and the AGHS?

Historic gardens have long formed one aspect of my wider interests in general cultural topics. I have always been interested in the relationship between the natural and the made world, where gardens sit quite logically, as well as the intersection of ideas and their application. The ups and downs of the history of Canberra are a good example of this—I first lived here in the late 1950s, when Canberra planning was firmly in the hands of the bureaucracy, and returned many years later to find something of a resurgence of interest in the work of Marion Mahony and Walter Burley Griffin. Canberra is a splendid example of what happens when ideas drive planning, but where expedient solutions can just slip in and change all. I had known of the AGHS for a number of years prior to joining, but it was experiencing the nature of the organisation during a visit to the historic garden of Fifield in Yass that persuaded me to join. Since that initial invitation from friends, the AGHS has continued to provide an ideal combination of mental stimulus, social responsibility, physical activity, and good company.

What about your introduction to garden history as a discipline of study and research?

I became aware of garden history as a discipline in its own right when I had the opportunity to audit a unit on garden history at Princeton University, New Jersey, during time spent there in 1979. At the time I was surprised something as specific as garden history existed as a respectable and independent discipline.

How has this changed your appreciation of historic gardens and landscapes?

Up to that point I'd already been an industrious visitor to places of historic interest, often feeling overwhelmed by grand stately homes, and enjoying the escape into their grounds. But this introduction provided me with a wonderful foundation for appreciating places in their wider settings and landscape. It helped me learn to 'see' landscapes and gardens and has since enriched my experiences of landscapes and gardens both abroad and at home.



I recall my first travels in Greece, where the sight of the temples of Bassae in its remote Arcadian setting and of Athena Aphia on the island of Aegina, looking out over the Saronic Gulf, told me more about Greek ideas and religious beliefs than any textbooks I'd read. More recently I've made several visits to Alice Springs where the Olive Pink Botanic Garden is an inspiration, one woman's vision now realised in its spectacular red landscape.

Does your own garden have a sense of history?

In a way, yes. But not really in terms of my individual garden, more as it forms part of the whole history of Canberra as a city of gardens and a city of gardeners, as well as what lies beyond the garden fence. My own garden, like many other Canberra gardens, has a back gate that opens directly to the bush—to Mount Majura. It's a great privilege to enjoy such proximity and the sense of being able to escape into the bush. But it has its downside as well—the risks of snakes and fire are ever present.

What do you consider important future work for the ACT/Monaro/Riverina Branch?

I hope we are able to help Canberra remain the 'bush capital', a place where people are encouraged to and enthusiastically take up gardening, adapting to changed understandings and circumstances (we have finally learnt not to be so profligate of water), especially in the face of change such as increasing urban densities.

For the bookshelf

Michael Cathcart, *The Water Dreamers: the remarkable history of our dry continent*, Text Publishing Company, Melbourne, 2009 (ISBN 9781921520648): paperback RRP \$34.95

Long-running weather events of the last 10 years or so have raised a considerable public debate about the nature of drought across Australia, a debate which has been marked by strong polarisation of opinions and political positions. The over-heated situation has not served to settle, let alone clarify issues of ownership, water rights, access to the stuff, and the role water plays in maintaining healthy ecological and environmental systems. Any book that sets out to document the numerous scenarios regarding water and bring about some understanding and clarity to our collective thinking about it is welcome.

Happily for his readers, Michael Cathcart manages that with ease and gives the bonus of a style that is eminently readable and enjoyable. Cathcart begins by inviting his audience to consider the arrival of the First Fleet from the perspectives of the Aboriginal peoples of the Sydney region and the impact it had on the water resources of the place. From that point onward in the history of Anglo-European settlement of Australia is the story of how the water resources of the country have been used, abused, utilised, wasted, owned, controlled, and even destroyed. Within a very broad scholarly approach, Cathcart takes his readers on a journey from the banks of the Cadigal stream in 1788 to the present dry shores of Lake Albert and Lake Alexandrina.

What impresses and delights about the entire text is the manner in which the author deploys his knowledge and expertise to develop a watery theme throughout. His reference to the First Fleeters as people of wet counties and wet places—Deptford, Monmouth, Poole, and their ilk—a cultural attachment that has held sway over Australia ever since. Wet places in Australia were seen as suitable for continuing that water-based culture; dry places were shunned, seen as empty and inhospitable to the transposed culture, and left empty, though not always before strenuous efforts were attempted to convert them to wet places through irrigation schemes. In the final chapter, attention is drawn to changes in perception and culture that are slowly emerging as our collective demands for virtually unlimited quantities of cheap water have grown beyond the capacity of the supply.

In a crisis of our own making we are at last beginning to understand that Australia is a predominantly dry place where wet cultural attachments, expectations, and habits just won't work out in the long term. Garden historians can easily relate this new dawning to their own experiences as home gardeners and as cultural conservators (see page x). The sense of crisis we feel about browning green lawns, dying exotic trees, and desertified flower beds is giving pause for thought about listening to country, hearing its dry voice, and seeing it as our place; the place to which we do, and only can, belong. As Cathcart so succinctly states, 'a plastic tank is a way of belonging'.

Trevor Nottle

Recently released

Peter Cuffley & Cas Middlemis, *Hung out to Dry: Gilbert Toyne's classic Australian clothes hois*, Cas Middlemis, Netherby, SA, 2009 (ISBN 9780646508559): hardback RRP \$35 plus \$10 postage (for availability see www.clotheshoist.com)

Hung out to Dry is based on detailed and innovative research and analysis; part family history, part social history, part industrial history, part garden history. The story of the rotary clothes hoist is paralleled by other innovations, and the authors have now placed this iconic piece of garden furniture in a rich historical context thereby adding considerably to our knowledge and understanding of Australian domestic life.

Robert Freestone (ed.), *Cities, Citizens and Environmental Reform: histories of Australian town planning associations*, Sydney University Press, [Sydney], 2009 (ISBN 9781920899356): paperback RRP \$40 (plus postage: for availability see www.usyd.edu.au/sydneypublishing)

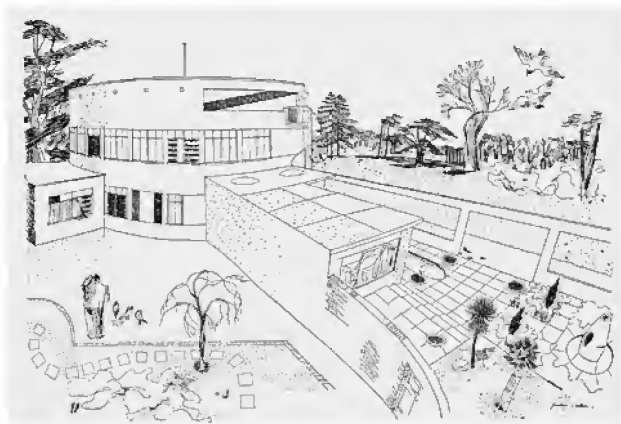
This collective volume includes contributions from many prominent researchers and commentators on the history of twentieth century Australian town planning and urban life. Individually and collectively they paint a picture of community planning participation that is both illuminating in scope and generous in detail. Freestone and planning colleagues leave Australian garden historians in the

shade if we turn to consider the comparable influence that horticultural societies may have exerted on our nation's garden culture.

Don Garden, *Floods & Cyclones: El Niño as that shaped our colonial past*, Australian Scholarly Publishing, North Melbourne, 2009 (ISBN 9781921509384): paperback RRP \$44

Environmental historian Don Garden has turned his hand to many topics in past books but none that so closely link current concerns about climate change with soundly based, locally specific, historical analysis. Although apparently increasing in frequency and duration, the force of past El Niño Southern Oscillation events (and the closely related La Niña phenomenon) has profoundly affected our region throughout centuries of recorded history. Garden recounts a startling and mostly untold tale of climatic extremes in Australia and the Pacific region.

David Jacques & Jan Woudstra, *Landscape Modernism Renounced: the career of Christopher Tunnard (1910–1979)*, Routledge, London & New York, 2009 (ISBN 9780415497220): paperback RRP £34.99/US \$62.95



Sadly this book has not yet crossed our desks, but from all reports it promises to be a thorough and at times revisionist assessment of this modernist garden design pioneer. Many gaps remain to be filled in our knowledge of twentieth century landscape architecture and garden design—especially in Australian terms—and so this volume will doubtless be keenly studied for Tunnard's possible local influence.

Tempe Macgowan, *Transforming Uncommon Ground: the gardens of Vladimir Sitta*, Bloomings Books, Melbourne, 2009 (ISBN 9781876473457): hardback RRP \$59.95

This book showcases contemporary Australian designer Vladimir Sitta's gardens through the

vehicle of five themes—harbour pools, courtyard gardens, swimming pools, suburban alchemy, and garden festivals—names which alone give only a hint of his varied oeuvre. Twenty four projects are illustrated and those looking for deeper analysis than that provided by the captions will welcome Julian Raxworthy's prologue which provides an wider assessment of Sitta's working methods and output, by now sustained and highly significant.

Many Australian Photographers Group, *Beyond Reasonable Drought: photographs of a changing land and its people*, The Five Mile Press in association with the State Library of Victoria, Scoresby, Vic., 2009 (ISBN 9781742110967): hardback RRP \$39.95

Drought affects plants and people well beyond the artificial borders of gardens and in this superbly illustrated book the artistic talents of the collaborative non-profit MAP Group convey impact and effect on landscapes well beyond the white picket fence. Although some of the images are harrowing, there are also many visions of equanimity and inspiration. The numerous simply captioned images—organised by themes of resilience, ingenuity, despair, and hope—are complemented by five short essays.

Jessica K. Weir, *Murray River Country: an ecological dialogue with traditional owners*, Aboriginal Studies Press, Canberra, 2009 (ISBN 9780855756789): paperback RRP \$34.95

In this important book, the author (a geographer whose research focuses on ecological and social issues) exposes and analyses multiple readings of the Australian landscape, arguing that perspectives that are entrenched, oppositional, or irreconcilable are unhelpful—to use that diplomat's euphemism—in fostering dialogue, precluding what Weir terms 'the dynamism of diverse knowledge'.

Sarah Whittingham, *The Victorian Fern Craze*, Shire Publications, Botley, Oxford, 2009 (ISBN 9780747807469): paperback RRP £5.99/US\$12.95

For those used to the rather modest although much appreciated Shire publications of yore, *The Victorian Fern Craze* will be a revelation in its presentation. Whittingham's canter through her subject is well illustrated (in colour) and easily read. Although Anglo-centric in focus, Australian contributions are mentioned in passing and it is pleasing to see George Francis—who went on to be the first director of Adelaide Botanic Garden—acknowledged as a pioneering fern populariser of the 1830s.

Vale Fairie Nielsen

We note with great sadness the recent death of Fairie Nielsen (1926–2009), a doyenne of the Australian Garden History Society. She chaired the Tasmanian Branch (1992–96) and was a member of the National Management Committee (1987–96), serving as the Society's vice-chair during 1994–96. She was always generous in opening her garden, Pigeon Hill, and was a significant instigator of the Emu Valley Rhododendron Garden in Burnie. A profile by Fairie on her garden appeared in our issue of *AGH*, 7 (2), 1995.

Encyclopaedia of Australian Plants reaches completion

The epic journey of Rodger Elliot and David Jones is complete with the publication of the volume 9, the last installment of their massive *Encyclopaedia of Australian Plants suitable for cultivation*. Commenced in 1980—although drawing on lifetimes of experience—the authors have painstakingly worked their way through the generic alphabet from *Acacia* to *Zieria* with supplements along the way updating revisions to nomenclature. Envisaged as a three-volume set, the project expanded to include a prologue (volume 1) dealing with propagation and cultivation of Australian plants as well as eight plant-based volumes. Congratulations to Rodger and David, illustrator Trevor Blake, and their patient editors at Lothian Books, for this truly monumental addition to our knowledge of Australian plants in cultivation.

Retirement of AOGS CEO Neil Robertson

After 18 years at the top, Australia's Open Garden Scheme CEO Neil Robertson has handed the reins to Richard Barley, previously Director of the Royal Botanic Gardens Melbourne. Robertson capably guided the AOGS—which has now opened a staggering 14,000 properties to public view—from its modest Victorian beginnings to the current truly national scheme with an inimitable mix of diplomacy and knowledgeable passion. 'It's been the journey, the ride of a lifetime' he enthused at a recent farewell function. 'The moment I announced that I was going to resign, it started to rain' he quipped of the prolonged drought which paralleled his tenure. Yet Robertson saw positives in this, encouraging innovative gardeners to open properties which looked well beyond the borders of convention. His role involved countless garden visits and Australia-wide travels. Yet this travel brought its delights, with friendships and opportunity at every turn. En-route on one tour of inspection—at a cafe meal break well beyond city limits—in answer to the query 'Are you going to have it here or take it away?', he relied dryly 'Both, I hope.' Neil Robertson will be a hard act to follow and we salute his contribution to Australian gardening.

www.opengarden.org.au

Dialogue

Hugh Linaker landscape discovered

Lee Andrews writes excitedly about her recent research on the landscape surrounding the Maroondah Reservoir (near Healesville in outer Melbourne). Her resolute investigating has uncovered documentary evidence of the close involvement of Ballarat-born landscape gardener, horticulturist, and tree planter Hugh Linaker in its development in 1927–28, a link previously unknown. Lee writes that her curiosity was piqued

by the wonderful tree collection, which contributes in such a fundamental way to the stunning landscape and by the place's strong resemblance to the Buchan Caves National Park, a known Linaker scheme—'the two landscapes had the same feel about them!' (We look forward to publishing Lee's findings on this newly-attributed Linaker landscape in a future issue of *AGH*—eds.)



English artist Paul Sandby, (1731–1809), oil and gouache on canvas, entitled *The Wood Yard in Windsor Great Park*, 1792, one of the highlights of Hamilton Art Gallery's Sandby collection.

Paul Sandby in the Western District

Daniel McOwan, Director of the Hamilton Art Gallery, comments on our recent review (*AGH*, 21 (3), 2010) of the new Sandby catalogue: 'Minor point but Hamilton's Sandbys came to Charles and Lady Mary Gaussen by inheritance but

were collected by Samuel Robert Gaussen c.1822. Stephen Daniels, one of the Curators, did visit us but obviously decided not to borrow our works—shame because, among others, our Windsor Park Woodyard was far superior to what was in the exhibition.'

Notes for members

Journal packers

Thank you to the dedicated group of AGHS members who volunteer their time packaging each issue of *Australian Garden History* ready for postage. For the previous issue we specifically acknowledge the assistance of Mary Chapman, Di Ellerton, Anna Howe, Jane Johnson, Beverley and John Joyce, Laura Lewis, Ann Miller, Sandi Pullman, Ann Rayment, John and Sandra Torpey, and Kathy Wright.

A note of thanks

It is business as usual for co-editor Christina following the safe and healthy arrival, early in the new year, of little Oliver—pictured here keenly getting stuck into work on this issue of *AGH* with mum! Sincere thanks to AGHS members and other *AGH* readers and contributors who sent their warm

welcome and congratulatory wishes. It was really delightful to receive such thoughtful messages at that special time.



Diary dates

MARCH 2010

Tour of Sherwood Arboretum and Forest Park

Queensland

Saturday 27

Established in 1925 as a scientific trial of the potential of mainly Queensland tree species the Arboretum contains a commemorative avenue, plantings by various dignitaries and remnants of other early plantings, overlain by later works, including two lakes, to improve the aesthetic and recreational values of the park. The Arboretum is entered on the Queensland Heritage Register. Meet in the carpark on Jolimont Street, Sherwood (Refidex 178 K 19) at 2.00pm. Cost: \$10 members, \$15 non-members. Bookings to Keith Jorgensen on (07) 3341 3933 or at jorgenkg@picknowl.com.au

APRIL 2010

Toowong Cemetery

Queensland

Sunday 11

Hilda McLean, Friends of Toowong Cemetery, will speak cemetery, followed by afternoon tea and then visit to the cemetery to see the trees and shrubs, hard landscaping features, architecture, memorials, and its layout. Set aside in 1866 and formally opened in 1875, Toowong Cemetery reflects the divisions of the Brisbane community at the end of the nineteenth century. Trees and shrubs were supplied by the botanic gardens and acclimatisation society. Mature camellias in the Cemetery may be the first planted on Queensland. It is entered on the Queensland Heritage Register. Meet in the Herbarium lecture room in the Brisbane Botanic Gardens, Mt Coot-tha (Refidex 158 L14) at 1.00pm. Cost: \$10 members, \$15 non-members. Bookings to Keith Jorgensen on (07) 3341 3933 or at jorgenkg@picknowl.com.au

Historic Redlands, Plenty

Tasmania

Sunday 11

Visit to the historic Redlands homestead, Plenty. For information and enquiries contact Rex Bean on (03) 6260 4418 or rex.bean@bigpond.com.

Eaglemont, Burley Griffin estates

Victoria

Saturday 17

Guided walk around Eaglemont looking at gardens and architecture of the Walter Burley Griffin-designed estate. The walk will also include the work of architect Desbrowe-Anneer. Meet at 1.30pm. Meeting point will be confirmed on booking. Cost: \$15 members, \$20 non-members, includes light refreshment. Numbers limited so bookings are essential. For bookings and enquiries contact Pamela Jellie on (03) 9836 1881 or pdjellie@hotmail.com

Autumn tour of Mount Wilson Gardens

Southern Highlands

Wednesday 21–Friday 23

Three-day bus tour to the Mount Wilson area taking advantage of the season's colours and the area's historic gardens. Additional details will be advised on the AGHS website and by direct notice to Branch members. Booking enquiries to Sue Trudeau on (02) 4872 3887

Brush Farm Estate

Sydney and Northern NSW

Sunday 18

Walk and talk through the Brush Farm Estate, Eastwood, observing the pleasure garden re-instatement. 2–4pm, meeting point to be confirmed on booking. Cost: \$15 members, \$25 non-members, includes light refreshments. Bookings essential. For bookings and enquiries contact Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

MAY 2010

Ascot guided walk

Queensland

Sunday 9

Guided walk through Ascot and its many original residential gardens with Maurice Wilson. Commencing at Ascot railway station, we continue through Ascot, ending at Racecourse Road for coffee. This is a joint activity with the National Trust. Meet at the Ascot railway station, McGill Avenue, Ascot (Refidex 140 N 13) at 1.00pm. Cost: \$10 members, \$15 non-members. Bookings to Keith Jorgensen on (07) 3341 3933 or at jorgenkg@picknowl.com.au

St George's Terrace, Perth

West Australia

Sunday 16

Marion Blackwell presents the historic Cloisters fig tree, describing how it was saved from surrounding development. A guided walk and talk in the area will follow, with Phil Palmer of the National Trust, including Florence Hummerston Gardens. Enquiries to Sue Monger on (08) 9384 1575 or susanmonger@yahoo.com.au

Royal Botanic Gardens, Sydney

Southern Highlands

Sunday 23

A guided tour of Sydney's Royal Botanic Gardens and its treasures. Travel will be by bus, returning the same day. Additional details will be advised on the AGHS website and by direct notice to Branch members, once confirmed. Booking enquiries to Sue Trudeau on (02) 4872 3887

Botany Bay Park walk

Sydney and Northern NSW

Sunday 23

A walk of surprises. 2–4pm, meeting point to be confirmed on booking. Cost: \$15 members, \$25 guests, includes light refreshments. Bookings essential. For bookings and enquiries contact Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

JUNE 2010

Winter lecture

Victoria

Tuesday 15

Lecturer and committee member Anne Vale will talk on 'The lives and legacies of exceptional Australian garden makers. 6 for 6.30pm, Mueller Hall, The Herbarium, Birdwood Avenue, South Yarra. Cost: \$15 members, \$20 non-members, \$5 students with student card.

Vaughan gardens ramble

Sydney and Northern NSW

Sunday 20

Enjoy discovering the reinstated interwar garden of Greycliffe House, Neilsen Park, Strickland House's extensive grounds, and private gardens nearby, on foot. 2–4pm, meeting point to be confirmed on booking. Cost: \$15 members, \$25 non-members. Bookings essential. For bookings and enquiries contact Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

JULY 2010

Winter lecture

Victoria

Thursday 15

Meredith Fletcher on Jean Galbraith ('Correa') (1906–1999), botanist, naturalist, writer and gardener who lived at Tyers in Gippsland. Her garden at Dunedin was well known to garden enthusiasts for many years through her writing. 6 for 6.30pm, Mueller Hall, The Herbarium, Birdwood Avenue, South Yarra. Cost: \$15 members, \$20 non-members, \$5 students with student card.

AGM and talk by Robyn Hawkins

Tasmania

Sunday 25

Talk by Robyn Hawkins on 'The Painters Eye and Three Historic Gardens: Tarella, Sydney NSW, Whitley, Southern Highlands, Bentley, Tasmania'. This event will be held in Ross. Additional details will be advised by direct notice to Branch members, once confirmed.

AUGUST 2010

Winter lecture & AGM

Victoria

Tuesday 17

Robin Marks will speak on Winifred Waddell—teacher, botanist, naturalist, and founding member of the Native Plants Preservation Society of Victoria. The lecture at 6.30pm will follow the AGM at 6.00pm. Drinks and savouries will be served from 5.45pm. Mueller Hall, The Herbarium, Birdwood Avenue, South Yarra. Cost: \$15 members, \$20 non-members, \$5 students with student card.

NOVEMBER 2010

Annual National Conference, Launceston

Tasmania

Friday 5–Sunday 7 / Optional day Monday 8

The Tasmanian Branch looks forward to welcoming you to Launceston in November 2010 to the Australian Garden History Society's 31st Annual National Conference. The cultural landscape and garden history of the north of the island will be explored in a range of papers and fieldtrips, from the fire-farmed Aboriginal landscape created over a period of more than 10,000 years, to a landscape described by the end of the nineteenth century as 'The Vision Splendid' (see story on pages 35–36).

'The Vision Splendid' *AGHS Conference, Launceston, November 2010*

Robyn Hawkins

The 2010 Australian Garden History Society annual conference will be held in the north of Tasmania, centred on Launceston. The conference will run from Friday, 5 November, to Sunday, 7 November 2010, with the optional day being Monday, 8 November. Attendance will be limited to 200 so as to allow for the transport constraints of four buses each of 50 people. The Tasmanian Committee has put together a program which is aimed at informing delegates about settlement of the north of the island, which by the end of the nineteenth century, formed a cultural landscape that may be described as 'The Vision Splendid'.

Tasmanian-born historian, Professor Henry Reynolds, will set the scene regarding the creation of a fire-farmed Aboriginal landscape, created over a period of more than 10,000 years. The result was a treeless, river-valley park, available for immediate European settlement, settlement which entailed little or no forest clearing. In more than ten books and numerous academic articles Professor Reynolds has researched and explained the reasons behind the high level of frontier violence and conflict involved

in colonisation, whereby many Aborigines died, directly or indirectly through the introduction of European diseases and starvation, having been forced from the productive river valleys of their creation. Associate Professor Hamish Maxwell-Stewart has made a special study of Tasmanian convicts and the part they played in European settlement. This, combined with his expert knowledge of the 'Gentry in Van Diemen's Land', sets the scene for settlement by the three main groups: Aborigines, convicts, and free settlers. The title of his lecture will be 'Gould's Book of Flowers'.

Kenneth von Bibra (a Henry Reed descendant) and John Hawkins will discuss the contribution made by two great Tasmanian pioneers, the nonconformists David Gibson and Henry Reed, whose faith was a driving force in their lives. They overlaid a landscape of Hawthorn hedges and European trees to create a British park on the fire-farmed Aboriginal valleys. The two great estates, with their important houses and gardens, created by these pioneers and their descendants, will be visited during the course of the conference. The



Photo: Robyn Hawkins

Conference registrations and tour bookings can be made immediately on the form included in this journal (or available from the AGHS office) or online at www.gardenhistorysociety.org.au. Registrations will be processed from 17 May 2010 in order to give all members an equal opportunity to participate. The conference is expected to book out so early application is advised. Due to over-subscription of past conferences, all bookings, with the exception of the 'lectures only' option, will be limited to members only. For the pre and post conference tours priority will be given to full conference registrants. If there are vacancies, 'tour only' bookings will be accepted after 17 June.



View upon the South Esk River, Van Diemen's Land
 Engraved by J. Souter, London, 1824-25.

success of the Australian Agricultural Company prompted the promotion of a Van Diemen's Land Company, which in exchange for raising £100,000 to promote settlement was granted 250,000 acres of land on the island. The grant had to be separate from all other land grants so an area was set aside in the north-west of the island headquartered at Stanley. An overland route keeping close to the mountains, to enable the crossing of the rivers, promoted settlement of the Chudleigh Valley. The properties Bentley, Old Wesleydale, and Henry Reed's Mountain Villa will be visited during the conference and John Hawkins will explain the story of how settlement 'Westward' took place.

Gwenda Sheridan and Sarah Lloyd will discuss the plants and the animals in Tasmania's

nineteenth-century Arcadia. Gwenda is a land planner, who over the last three decades has covered contentious planning issues relating to the environment, recreation, history, and landscape. Her paper will relate to the introduction of conifers into Tasmania and their relation to cultural landscapes, which along with forestry are exempt from all Heritage Legislation. Sarah Lloyd is a well known Tasmanian naturalist, writer and photographer, whose four books on the natural history of the North West are classics of their genre. Sarah will discuss the effect on Tasmania's floral and fauna arcadia since settlement by Europeans in the first decade of the nineteenth century.

We look forward to welcoming delegates to Tasmania.

J. Lycett (del.), 'View upon the South Esk River, Van Diemen's Land', from J. Lycett, *Views in Australia, or New South Wales and Van Diemen's Land delineated in fifty views with descriptive letter press*, J. Souter, London, 1824-25. (Special Collections, The University of Melbourne Library)



Mission Statement

The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.